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## Pieces of the Universe

Michelle C. Moode  
*West Virginia University*

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# **Pieces of the Universe**

Michelle C. Moode

Thesis submitted to the College of Creative Arts  
at West Virginia University  
in partial fulfillment of the requirements  
for the degree of

Master of Fine Arts  
in  
Printmaking

Joseph Lupo, Chair  
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Division of Art

Morgantown, West Virginia  
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Keywords: collection, memory, found objects, process, repetition, printmaking,  
installation, infinity, meditative

## **ABSTRACT**

### **Pieces of the Universe**

Michelle C. Moode

The work included in my thesis exhibition, *Pieces of the Universe*, demonstrated a cyclical art-making process that is closely connected to the content of the work. Through the installation, my aim was to extend the relationship I have with my art into the viewer's experience of the work. This paper presents my three main goals for the installation, and discusses the origin and interconnectivity of these goals. My research practices, influential artists, and future plans for this body of work are also addressed.

## ACKNOWLEDGEMENTS

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Thanks to my older brother, Michael S. Moode, for his perfectly measured portions of encouragement and distraction, and his enthusiastic sibling understanding of my mad-scientist tendencies.

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## INTRODUCTION

“Every artist knows that he is engaged in an encounter with the infinite, and that work done with the heart and hand is ultimately worship of life itself.” –Soetsu Yanagi.<sup>1</sup>

The work included in my thesis exhibition, *Pieces of the Universe*, was not simply the product of three years of work toward my MFA, nor was it a single, strictly delineated body of work prepared exclusively for the exhibition. My art-making process is more cyclical than linear, and because of this, the lines that separate “old,” “recent,” or “finished” work are often blurred or overlapping. In this regard, I view my work as an ever-evolving archive that can be presented in numerous manifestations.

For this installation, I hoped to extend the relationship I have with my art into the viewer’s experience of the work. I identified three goals that guided me in the arrangement of the installation. In my thesis exhibition, *Pieces of the Universe*, I hoped:

- To communicate to the viewer my art-making process.
- To cause the viewer to look at a slower pace.
- To make the viewer wonder.

The purpose of this paper is to elaborate on the origins and interconnectivity of these goals, and to relate how I achieved them in my thesis exhibition.

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<sup>1</sup> Soetsu Yanagi, *The Unknown Craftsman: A Japanese Insight into Beauty*, (Tokyo: New York: Kodansha, 1989).



## ONE: PROCESS

This cyclical process of making, unmaking, and remaking is a natural part of how I think, but it is not always apparent when my work is displayed. Because how I work is so closely entwined with what my work is about, I made an effort to communicate this working method in my thesis exhibition. To achieve this, I included evidence of my process, and presented work in arrangements that expressed various states organization: some things were carefully arranged on a wall, while others were left in stacks or bundles.

I also allowed myself to add to the work while in the process of setting up the installation, as well as in the days after the opening reception. In this regard, the Laura Mesaros Gallery became as much a workspace as a presentation space, and the time spent in the space “setting up” became an act of creation in itself.

### To Collect and Recollect

“Every passion borders on the chaotic, but the collector’s passion borders on the chaos of memories.” –Walter Benjamin<sup>2</sup>

All the different types of things I make begin with some act of collection or accumulation. In the first and largest sense, through the experience of my life, I am accumulating memories. Visually responding to memories has been a thread of continuity in my work for a long time, and in this way, my work is autobiographical. Specific memories are addressed in individual pieces, but memory is also suggested by the whole of my work. By presenting arrangements that reflect the “dialectical tension between the poles of disorder and order,”<sup>3</sup> an honest state of memory is suggested: some memories are clear and special, while others are left to accumulate in unorganized piles in our minds.

Concurrent with this accumulation of memories through experience, I literally collect objects and material that I incorporate into my work. Surrealist poet and theorist André Breton

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<sup>2</sup> Walter Benjamin, “Unpacking my Library,” *Illuminations*, Ed. Hannah Arendt (New York: Harcourt, Brace & World, 1968) 60.

<sup>3</sup> Ibid.

(1896-1966) described found objects as “the witness of a stupefying encounter.”<sup>4</sup> In *Les Pas Perdus*, Breton quotes poet Paul Morand (1888-1976) in relation to the idea of found objects:

Little unimaginable ageless objects such as were never dreamed of,  
the museum of a savage child, curios from insane asylums, the  
collection of a consul left anemic by the tropics...broken  
mechanical toys, steam organs...a thousand objects destined for  
other uses than one might imagine.<sup>5</sup>

My interest in utilizing found objects is primarily for their memory-associative potential. I value these objects in the traditionally regarded sense of a souvenir: an object that acts as a reminder. The common understanding of “souvenir” has connotations of sentimentality, and while I do keep souvenirs with this in mind, I am also interested in the collection and accumulation of “souvenirs” of the mundane, in-between moments of experience. These act as evidence of a moment in time, but without such specific sentimental connotations.

My collection and utilization of souvenirs extends into salvaging material from my own artwork. I reinvent older works, and keep all sorts of scraps and remnants of my art-making process. In doing so, there is history and memory physically present in the work. By unmaking and remaking pieces, I retain traces of what has come before. This reutilization of material acts as evidence of time passing, reminders of the past, as well as an acknowledgement of forgetting.

### **Repetition**

Efficiently reutilizing scraps and accumulating material are two examples of my interest in obsessive, repetitious tasks. Although I use many materials, and often combine processes, repetition acts as a unifying element amongst all the variety in my work.

This interest in repetition stems from my background in printmaking. My attraction to printmaking lies in the medium’s potential for repetition and transference, both literally and conceptually. Print facilitates repetition as well as variation, echoing the way one remembers a

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<sup>4</sup> Breton, Andre, *L’Amour Fou* (Paris: Gallimard, 1937), 46.

<sup>5</sup> Breton, Andre, *Les Pas Perdus* (Paris: Gallimard, 1924), 32.

moment, yet it does not duplicate the experience. Memories change and fade, and we subconsciously add, delete, and fill in the blanks.

Although I have moved away from the printmaking tradition of making editions in recent years, I still use printmaking processes including etching, screen-printing, monotype, and Xerox transfer. These processes facilitate repetition of patterns and imagery within a piece, as well as from piece to piece.

I also find direct mark-making to be an important element of expression. Perhaps because the human impulse to make marks and draw arises with the same immediacy as speaking, I consider drawing to be closely linked to writing or language. My mind races faster than I can translate thought into words, so there is a freedom of thought that comes with drawing. The marks I tend to draw also express this interest in repetition.

Sewing is another important element of my art-making process that is repetitive in nature. I began exploring sewing because the use of adhesives limited my ability to piece things together, as well as potentially take them apart. Stitching was a means of visibly, tangibly, connecting pieces of paper. As time progressed, my stitching evolved into a decorative element, incorporated primarily because of the love of the task, rather than the functional aspect. Sewing appears in numerous forms throughout my work, (simple straight lines, decorative stitches, and machine-sewing) but always reflects my interest in repetition, both as a visual element, and in the process of making.

My utilization of memory-associative objects and material also encompasses my interest in sewing, because many of the supplies and tools I use originally belonged to my mother, aunts, grandmothers, and great-grandmother. Furthermore, many of the skills I have developed stem from what I learned from my mother. In this way, there is continuity with previous generations, echoed by the continuous marks of stitching.

### **Washers: meditative mind-wandering**

So much of the work I do is about focus and detail, but the acts of printing, mark-making, crocheting, and sewing facilitate a sort of meditation or a kind of daydreaming. This extends beyond my art making to the quotidian rituals that establish a rhythm to life, such as drinking tea, washing dishes, list-making, and opening and closing doors.

My ongoing series of washers exemplifies this meditative mind wandering, as well as its relation to personal experience and collection as a basis of gathering art-making material. On one wall in my thesis exhibition, I presented a single line of thirty-three small pieces, each consisting of a washer decoratively stitched with cream-colored thread onto a 3½" x 2¾" rectangle of handmade paper. (Figure 1) Below each washer was a word or phrase handwritten with brown ink. These pieces, like much of the work in the installation, were meticulously attached to the walls with half-inch sequin pins, tapped through the corners of the paper with a small hammer.

Although these pieces are visually simple, the explanation of their making is complex. This series originated from the experience of finding many of the washers one early spring day in 2006. When I had previously incorporated found washers into my work, it had been a simple association: a single washer was a souvenir of the experience or place of its finding. In collecting pocketfuls of the rusty circles on one occasion, I had a more complex association with the objects.

I identified this as a difference, but not necessarily as a problem. I thought about this difference as I proceeded to stitch the washers onto individual pieces of paper. This was my intention from the start: to juxtapose the worn, rusty washers with the delicate care of decorative stitching. I began the task of stitching them onto paper on another spring afternoon, but rather than a day of exploration, it was a solitary day at home, focusing attention on the task at hand. However, this experience evolved into an exploration of memory.

The task of stitching the washers, like many of my art-making processes, was one of detail and focus, but it was not one of intense concentration. In repeating stitch after stitch,

following the circular shape of the washer, I was able to let my mind wander while working. This initially consisted of recollecting the experience in which I began collecting the objects that I was now examining one-by-one. My mind naturally drifted to remembering the time immediately before and after the afternoon of acquisition, as well as thinking back further: memories of days or months earlier. I began to literally take note of where my mind wandered, and this list became the source for the captions inscribed beneath each washer. These captions consist of place names, song lyrics that caught my ear, pieces of remembered conversations, and so forth.<sup>6</sup> In one sense the washers remained souvenirs of the initial experience of collecting them, but they also became souvenirs of the experience of remembering.

For someone looking at these pieces, the text acts as a suggestion of a narrative. The repetition and simplicity of the series, combined with the variety of references in the short, legible captions, suggests to the viewer that there is a connection to be made between the pieces. Although there is not a single correct interpretation that I hoped to convey, I find that the use of text gives me an opportunity to suggest more of my thought-process, thus inviting the viewer to speculate and make his or her own connections. So, although in my work I draw from my own experiences and memories, I am not telling stories. My intent is to reflect an honest state of memory: containing traceable, specific connections to objects, patterns, colors, or places, as well as a degree of invention according to personal idiosyncrasies or aesthetic attraction.

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<sup>6</sup> See “Washers” in the Appendix for a list of the captions.

## **TWO: SLOW DOWN**

The relationship I have with my work is about looking closely, while spending a great deal of time making and arranging things by hand. In hopes of drawing some connection between my time spent making and the viewer's time spent looking, I arranged my thesis exhibition so that people coming into the gallery would be required to look at a slower pace.

The first way in which I achieved this goal of slowing-down-looking was inherent to the nature of my work. I believe the quantity, intimate scale, and detail of my work requires a closer, more careful viewing. To further this aspect, some of the pieces in the exhibition were only partially visible, to create a bit of mystery, hopefully prompting the viewer to try to see more.

The Laura Mesaros Gallery is a large, cold, open space. Toward achieving my goal of slowing down the viewer, I tried to make the space feel smaller and “warmer” by divided the large whole into smaller spaces. This was achieved through the placement of objects in the space to selectively block visibility and create comfortably sized divisions.

These objects included furniture such as cabinets and tables, a large grouping of suitcases, and delicate curtains made of teabag material pieced together. (Figures 2, 3, 4) Special consideration was given to the display of work in areas of the space that inherently feel smaller or more closed, such as the corners. (Figure 5) Also, I made an effort to turn the viewer's attention to places in the gallery that are not intended for display, such as on the wall close to the floor. (Figure 6)

By making these divisions in the gallery, I created smaller more intimate spaces in which one could make individual discoveries within their exploration of the installation. A viewer needed to move around objects and into the divisions in order to see everything. There were also smaller spaces within the smaller spaces, such as the interior of an open suitcase or cabinet. These spaces were treated as independent miniature exhibition spaces in which the viewer could peer. (Figures 7, 8)

Multiple spatial strategies were used in my thesis exhibition, and this variety of experiences was another way of slowing down the viewer. The hanging stacks and the cabinet full of spirals are two independent bodies of work that offered different experiences. (Figure 9)

### **Stacks**

One of the largest bodies of work in the installation consisted of over two hundred hanging stacks of paper suspended from a criss-crossing network of lines, which formed a “canopy” within the space. (Figures 10, 11) In contrast to the objects that required the viewer to maneuver around them, these pieces created a space into which a viewer could enter, and interact amongst and beneath the pieces.

The pieces turned in space, reacting to the air currents contingent to the presence of people in the space. This delicate motion accentuated the fragile, ever-changing nature of my work in contrast to the sturdy, closed space of the gallery. This subtle movement was present in other parts of the installation, including the delicate trembling of rosehips and other objects that hung from needles. (Figures 12, 13) However, the hanging stacks were in the space of the room, entirely away from the walls, thus creating a subtly *almost* interactive experience.

Like much of my work, this body of work began with collecting. While participating in a bookbinding workshop, I began keeping tiny scraps of irregularly shaped paper.<sup>7</sup> Although I could not immediately think of what I would make with them, I could not bring myself to discard the tiny bits. They remained in a plastic bag on my desk for several months before I began to string them together, pulling a needle and thread through the center of each piece, like stringing beads.

From the start of this project I have considered these pieces as relating to books. The individual pieces of material are bound together in a simple sense, forming an object that communicates some of the same qualities possessed by a book. Like the hanging stacks, a book is a grouping of fragments that makes up a whole, visually suggesting that they contain information. In filling a space with these bookish objects, I created a sort of library, filled with

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<sup>7</sup> See “Stacks” in the Appendix for a detailed list of the contents of these pieces.

visual information. Like a closed book, these objects do not communicate all the information contained within. While they primarily communicate visual elements including texture, color, and shape, on closer examination there are plenty of readable snippets that hint at the contents.

### **Spirals**

Like the stacks, the spiral project began with collection and accumulation. In early 2006, the middle shelf of a large studio cabinet became the exhibition space for a continuously growing miniature installation of innumerable tightly wound spirals of paper. (Figure 14) This project began as a manifestation of a nervous habit. I began collecting the discarded torn edges of paper left by students in the printmaking studio, and would coil the strips into spirals during critiques, and during in-between moments in my studio.

Besides being another repetitious action based primarily on the pleasure of the task at hand, I also consider the spirals to be a visual manifestation of time. These little spirals were all made during in-between moments, such as before attending class, or while talking to one of my studio-mates. This was also a reflection of a desire to be efficient with time and materials: using every piece of paper and always working on making something.

In the final installation of *Pieces of the Universe*, the spirals were a smaller, denser installation than the hanging stacks. In contrast to the “almost interactive” quality of the hanging pieces, the spirals were an entirely visual experience, but the arrangement evoked the intangible invisible qualities of time, growth, and human touch. (Figures 15, 16)



### THREE: WONDER

As previously stated, my strategy for the installation was not merely to show a certain number of pieces made prior to the event. By including evidence of my process, remnants of older work, pristine pieces of paper, and to-do piles for the future, I made visible what I have done, what I am doing, and what I will do next. Furthermore, I hoped to draw some connection between my time and the viewer's by slowing down their experience in the gallery. These first two goals, as previously described, both helped in achieving the third, which was to cause the viewer to wonder. I hoped to extend the viewer's experience past one of looking, and into one of thought and memory.

A comparable experience to that which I hoped to create in this installation is the experience of exploring an antique store. There is a sense of wonder in response to the overwhelming quantity and variety of objects, but it is also an experience of exploration. One makes discoveries through the process of looking: in a cabinet, in a box, in a book.

This experience of individual exploration can also happen in a library. One wanders amongst shelves full of books, perhaps seeking something in particular, perhaps not. While there is an awareness that the shelves of books continue in all directions, perhaps on other floors as well, there is still the possibility of something specific catching the wanderer's eye. Maybe a book stands out because of its binding or size, or perhaps a title catches the wanderer's attention. This possibility for exploration and finding was part of experience I hoped to create in the installation.

Lautrémont's phrase, "A chance encounter of a sewing machine and an umbrella on a dissecting table," was adopted as a model for the Surrealist dislocations of word and image, correspondence through conjunction.<sup>8</sup> It can also be interpreted as one of the incongruous

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<sup>8</sup> Barbara Rose, Introduction, *The Real World of the Surrealists*, by Malcolm Haslam (New York: Rizzoli Int'l Pub, 1978), 7.

juxtapositions the Surrealists may have encountered in their adventures through flea-markets. In *Nadja*, Breton describes this “nourishing meditation”<sup>9</sup> of the flea-market:

I go there often, searching for objects that can be found nowhere else; old fashioned, broken, useless, almost incomprehensible, even perverse...like, for example, that kind of irregular, white shellacked half-cylinder covered with reliefs and depressions that are meaningless to me, streaked with horizontal and vertical reds and greens, preciously nested in a case under a legend in Italian, which I brought home and which after careful examination I have finally identified as some kind of statistical device, operating three-dimensionally and recording the population of a city in such and such a year...our attention was simultaneously caught by a brand new copy of Rimbaud’s *Oeuvres Completes* lost in a tiny, wretched bin of rags, yellowed nineteenth century photographs, worthless books, and iron spoons.<sup>10</sup>

The Surrealists sought to find poetic meaning in the chance arrangements they would discover in fleamarkets. On the other hand, from the sixteenth to eighteenth centuries, European cabinets of curiosities were arranged in hopes of purposefully communicating layers of meaning within the arrangement of the collections.<sup>11</sup> These cabinets of curiosities presented artifacts, scientific instruments, wonders of nature, oddities, and art as a cohesive body of knowledge. (Figure 17) They were “a theater of the broadest scope, containing authentic materials and precise reproductions of the whole universe”.<sup>12</sup>

However, from the eighteenth to nineteenth centuries the Enlightenment brought an end to these quirky, idiosyncratic, and irrational collections in favor of the rationalized, linear structures of specialized museums of art, science, and natural history.<sup>13</sup> In *Cabinets of Curiosities*, Patrick Mauriès states that the history of cabinets of curiosities “began with the notion of a correspondence, more or less arcane or magical in nature, between man and nature, between the microcosm and the macrocosm.”<sup>14</sup> This correspondence relates to my interest in

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<sup>9</sup> Andre Breton, *L’Amour Fou* (Paris: Gallimard, 1937), 28.

<sup>10</sup> Andre Breton, *Nadja* (Paris: Gallimard, 1928), 52, 55.

<sup>11</sup> Patrick Mauriès, *Cabinets of Curiosities* (London: Thames & Hudson, 2002), 25.

<sup>12</sup> Ibid, 23.

<sup>13</sup> Anthony Kiendl, “Toward a New Understanding of Collecting,” *Obsession, Compulsion, Collecting*. Ed. Anthony Kiendl (Alberta: The Banff Center Press, 2004) 10.

<sup>14</sup> Mauriès, 43.

causing the viewer to wonder in their experience of the installation, in hopes of extending my experience of making and arranging the work.

Most of the things I make are approximately hand sized, or made of such small components. When I am working on a piece, it is usually an in-hand experience: one-at-a-time, piece-by-piece, and stitch-by-stitch. The small scale of my work can be interpreted many ways. It is a manageable, comfortable size to make work, and it is also an intimate experience to view pieces of a small scale. Small things often suggest preciousness. In my work, the intricacy of process and delicacy of materials amplifies this quality.

However, there is another view of my work, which comes from turning away from the manageable task at hand and witnessing the accumulation of the work. As the pieces I make pile up, it becomes a dizzying experience to estimate the total number of marks, stitches, or french knots I have made. When the quantity of pieces or marks becomes unknowable, there is a resulting feeling of awe and confusion in this creation. I purposefully tried to overwhelm spectators of the installation, because that is what I experience in making, arranging, and thinking about my work.

The manageable scale of my work and the unknowable vastness of its accumulation were both referenced in the exhibition's title: *Pieces of the Universe*. I have long referred to my work as "pieces" because I identify all the things I make as parts of a whole, which is the primary definition of the word.<sup>15</sup> It is secondary, but sort of convenient, that works of artistic composition, (musical, literary, artistic, etc.) are also referred to as "pieces." To "piece" something together means to repair, renew, or complete by adding pieces, again implying making parts into a whole.<sup>16</sup> In making my work I literally piece things together, as well as visually piece things together, by grouping pieces on a wall. (Figure 18)

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<sup>15</sup> "Piece." *Merriam-Webster's Collegiate Dictionary*, 880.

<sup>16</sup> "Piece" can also mean "a short distance", as in the expression, "down the road a piece". A coin, a token, or a man used in playing a board game can all be referred to as "a piece". In the phrase "to speak one's piece" "piece" refers to an opinion, or view. I feel all these meanings have some relevance to my thesis exhibition.

“Universe” is commonly understood as “the entire celestial cosmos.” Although I am interested in the universe in this sense, my use of the word was not limited to referencing stars, planets, and other celestial bodies. I feel that the definition which best applies to my thesis exhibition is “a distinct field or province of thought or reality that forms a closed system or self-inclusive and independent organization.”<sup>17</sup>

The “universe” of the installation can be understood in three ways. First, the great quantity of things contained in the gallery space can be considered its own universe, “a self-inclusive and independent organization.” Second, by drawing inspiration from experience, thought and memory, the installation is also a representation of my internal universe: the vastness of experience rather than the vastness of space. Lastly, my use of salvaged material, souvenirs, and collections means that literal pieces of other places were brought into the Laura Mesaros Gallery. (Figure 19) This includes map fragments, which are abstractions of pieces of the universe.

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<sup>17</sup> “Universe.” *Merriam-Webster’s Collegiate Dictionary*, 1293.

## RESEARCH AND KINDRED SPIRITS

Because of the autobiographical, memory and thought-related nature of my work, I consider an afternoon walking down railroad tracks, trying to remember the lyrics to “Stand by Me”<sup>18</sup> while collecting interesting things off the ground to be a valid form of research. In this regard, I have identified Joseph Cornell (1903-1972) as a kindred spirit for some time. Cornell was a collector long before he ever made a piece of art, and his thought processes were attuned to the associative realm of poetry.<sup>19</sup> Cornell is best known for his prolific series of shadowboxes and miniature “museums”, but my primary interest in Cornell is his vast system of files and research material. He kept diaries that utilized stream-of-consciousness in his descriptions of events, ideas, and people.<sup>20</sup> For example, in a diary dated February 27, 1945, Cornell wrote:

On way to 9:22 the gulls overhead brought a strong evocation of the house on the hill...a ‘link’—the ‘reassurance’ and ‘continuity’ of a thread so tenuous, so hard at times to keep hold of (or perhaps to communicate to others is what I mean).<sup>21</sup>

His research files included simple visual elements such as “castles” or “trade wind charts”, as well as collected material related to contemporary and historic figures. However, most of his files “held complex, associative combinations of images and notes that represented subject-oriented possibilities, reminders, and graphic components for works in progress.”<sup>22</sup>

An example of this associative research material presented as art is Cornell’s *Crystal Cage: Portrait of Berenice*, a dossier of pictures, notes, collages and other material that he added to over several decades. (Figure 20) Cornell described projects such as this as a “Souvenir album,” a “journey album,” and a “romantic museum,”<sup>23</sup> as well as a:

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<sup>18</sup> “Stand by Me”, Ben E. King, 1961.

<sup>19</sup> Lynda Roscoe Hartigan et al, *Joseph Cornell: Shadowplay...Eterniday* (Italy: Thames & Hudson, 2003), 22.

<sup>20</sup> Ibid, 233.

<sup>21</sup> Joseph Cornell, quoted in Ades, et al, *Joseph Cornell* (New York: Museum of Modern Art, 1980), 39.

<sup>22</sup> Hartigan, 17.

<sup>23</sup> Jodi Hauptman, *Joseph Cornell: Stargazing in the Cinema* (New Haven: Yale U Press, 1999), 22.

diary journal repository laboratory, picture gallery, museum, sanctuary, observatory, key...the core of a labyrinth, a clearinghouse for dreams and visions. It is childhood regained.<sup>24</sup>

The character “Berenice” originates from a legend about a little Victorian girl, which may or may not have been invented by Cornell:

From newspaper clippings dated 1871 and printed as *curiosa* we learn of an American child becoming so attached to an abandoned chinosarie [called the Pagoda of Chanteloup] while visiting France that her parents arranged for its removal and establishment in her native New England meadows.<sup>25</sup>

The little girl then established the building as her laboratory of scientific exploration, “miracles of ingenuity and poetry.” In the valise, there are many forms of “Berenice” represented, taken from art history, contemporary film stills, and notes made by Cornell of little girls he would meet in New York. (Figure 21) This suggests that “Berenice” succeeded, through her scientific experiments, in navigating time and space.

The fragmented “portrait” of Berenice is ambiguous as to where gathering ended and invention began.<sup>26</sup> This opens up the possibility of the viewer joining in the process of connecting, making associations, and speculating. This is also a strategy utilized in the presentation of information at the Museum of Jurassic Technology, in Culver City, California. The museum draws inspiration from cabinets of curiosities, by providing a nonspecific experience of learning to visitors. Administrative director of the museum, Alexis Hyman elaborates:

Most museums have a really didactic approach, where you go and feel at ease because there’s this relationship set up where you are the visitor, the sponge learner, and...you learn what’s being taught. There’s a different kind of learning happening here. We offer information and things to look at, but how things fit together is a

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<sup>24</sup> Cornell, quoted in Ades, 33.

<sup>25</sup> Joseph Cornell, *Crystal Cage* texts.

<sup>26</sup> Ades, 22.

whole other path of thought that people have to walk down on their own.<sup>27</sup>

David Wilson, the founder of the Museum of Jurassic Technology, states that one of the goals of the museum is to bring to a larger audience “evidence of human artistry and ingenuity on a microscopic scale.”<sup>28</sup> Included amongst the dramatic and surprising exhibits at this small museum are the micro-miniature sculptures of Hagop Sandaldjian (1931-1990) and an exhibition of Henry Dalton’s (1829-1911) microscopic mosaics made from the scales of butterfly wings. (Figures 22, 23)

This interest in intricate detail is often what attracts me to an artist’s work. Such miniscule, handcrafted detail is present in Anne Wilson’s work. (Figure 24) Wilson uses processes including stitching, knotting, and crocheting; and materials including thread, lace, wire and hair. The complexity, accumulation, and presentation of these tiny delicate things suggest large, complex ideas.

Lee Bontecou’s sculptures are also “highly decorative and intricately, even obsessively detailed.”(Figure 25)<sup>29</sup> Bontecou has long identified her interest in “scientific and technological advances surrounding exploration of outer space.”<sup>30</sup> The dark voids which reoccur throughout her early work, “evoke mystery and a range of emotive responses to the unknown, the wondrous, and the sublime.”(Figure 26)<sup>31</sup> The scale of these voids has changed dramatically in her more recent sculptures, but they still reference her “joy and excitement about black holes...huge, intangible dangerous entities.”<sup>32</sup> The small dark openings perhaps make a stronger suggestion of mystery than those of a more human-scale, because their reduction of scale suggests that they are farther away, and inaccessible to human understanding.

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<sup>27</sup> Perry Crowe, “Of Cabinets and Conundrums,” *Los Angeles City Beat*, 2006; accessed 1 Dec 2006; < <http://www.lacitybeat.com/article.php?id=4179&IssueNum=166>>.

<sup>28</sup> David Wilson, “Museum of Jurassic Technology,” *Obsession, Compulsion, Collecting*, Ed. Anthony Kiendl (Alberta: The Banff Center Press, 2004), 116.

<sup>29</sup> Elizabeth A. T. Smith, *Lee Bontecou: A Retrospective* (New York: Abrahms, 2003), 178.

<sup>30</sup> *Ibid*, 174.

<sup>31</sup> *Ibid*, 173-4.

<sup>32</sup> Lee Bontecou quoted in Smith, 174.

The work of Polly Apfelbaum is unapologetically decorative, while simultaneously suggesting intricacy and vastness. Apfelbaum's installations such as *Big Bubbles* (Figure 27) consist of small pieces of dyed velvet, methodically arranged by hand in the space, piece by piece. The resulting arrangement is commanding of space, while paradoxically being entirely flat.

Like Apfelbaum, the work of Pae White is visually overwhelming and commanding of space. Her installations consist of brightly colored shapes of paper suspended on colored strings. (Figure 28) They define the space, while at the same time they are nearly weightless, and respond to subtle movements. White describes her work as "a waterfall on pause," and "a flurry of color and gentle movement, suspended for contemplation."<sup>33</sup>

The inherent movement of White's installations relates to Alexander Calder's mobiles. Calder has been an artistic influence for many years: long before movement became a part of my work. While Calder's work is made of metal, and White's is made of paper, both artists reference a multitude of natural forms through simple geometric shapes. For example, the titles of Calder's mobiles reference flower petals, snowflakes, or fish, as well as constellations or galaxies. Regardless, they are all represented by arrangements of simple shapes. (Figure 29)

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<sup>33</sup> Pae White quoted by Alex Farquharson, "Pae White," *Hammer Museum*, 2004. Accessed 1 Dec 2006. <<http://www.hammer.ucla.edu/exhibitions/50/index.htm>>.



## CONCLUSIONS

“If a poet looks through a microscope or a telescope, he always sees the same thing.”

—Gaston Bachelard <sup>34</sup>

In drawing conclusions about my thesis exhibition, it seems appropriate to look at the conclusions made by those who experienced the installation, and reflect on what they took the time to tell me. (Figure 30)<sup>35</sup> One viewer perfectly expressed the feeling I hoped to convey: “I at once felt so huge and so small among all the bits.” Like Bachelard’s quote from *The Poetics of Space*, this expresses the sense of wonder I hoped to communicate to those who experienced the installation.

Not only do I foresee further explorations of installation of the work included in *Pieces of the Universe*, but I also plan on continuing the growth of some of the specific bodies of work. In the immediate future, I will be temporarily installing much of the work into a domestic space in Murray, Kentucky. This will be a different experience in many ways. I will not be facing the necessity of trying to make a space feel smaller, because a house is already divided into rooms. Rather than temporarily turning a gallery into a workspace, in this situation I will be making a decision to merge my workspace, exhibition and living space. This will be an opportunity to further explore the aspect of continuously adding to and arranging the work. I hope to explore the potential of the viewer-participation in the accumulation and arrangement of material as well. For example, the presence of a kitchen will make it possible to offer viewers cups of tea, thus making the cycle of experience, collection, and utilization of souvenirs, (in this case, teabags), all present in the space.

Some plans for my thesis exhibition did not come to fruition in time, and I am presently reevaluating these ideas. For example, in the months prior to my thesis exhibition, I had a notion to build a scale model of the Laura Mesaros Gallery, as a way of experimenting with installation arrangements. Because of my obsessive attention to detail, I spent a great deal of time making

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<sup>34</sup> Bachelard, Gaston, *The Poetics of Space* (Boston, MA: Boston Press, 1994 ed.), 172.

<sup>35</sup> From my guestbook at *Pieces of the Universe*.

scale versions of suitcases and furniture, before finally realizing that if I continued putting so much energy into the model, I would not be ready for the life-size installation. At the time I laughed at myself for getting so caught up in the detail of what was originally intended to be a method of planning. Now I am revisiting the possibility of actually working on a miniature scale, to further explore the potential of small things accumulating into something overwhelming.

As I conclude working toward my Master of Fine Arts (and conclude this paper for that matter), it would be convenient if I could view the work that was a part of *Pieces of the Universe* as also being at an end. However, as discussed in this paper, my cyclical working method points me toward future projects. Time will progress, and my collecting, accumulating, and arranging will continue.

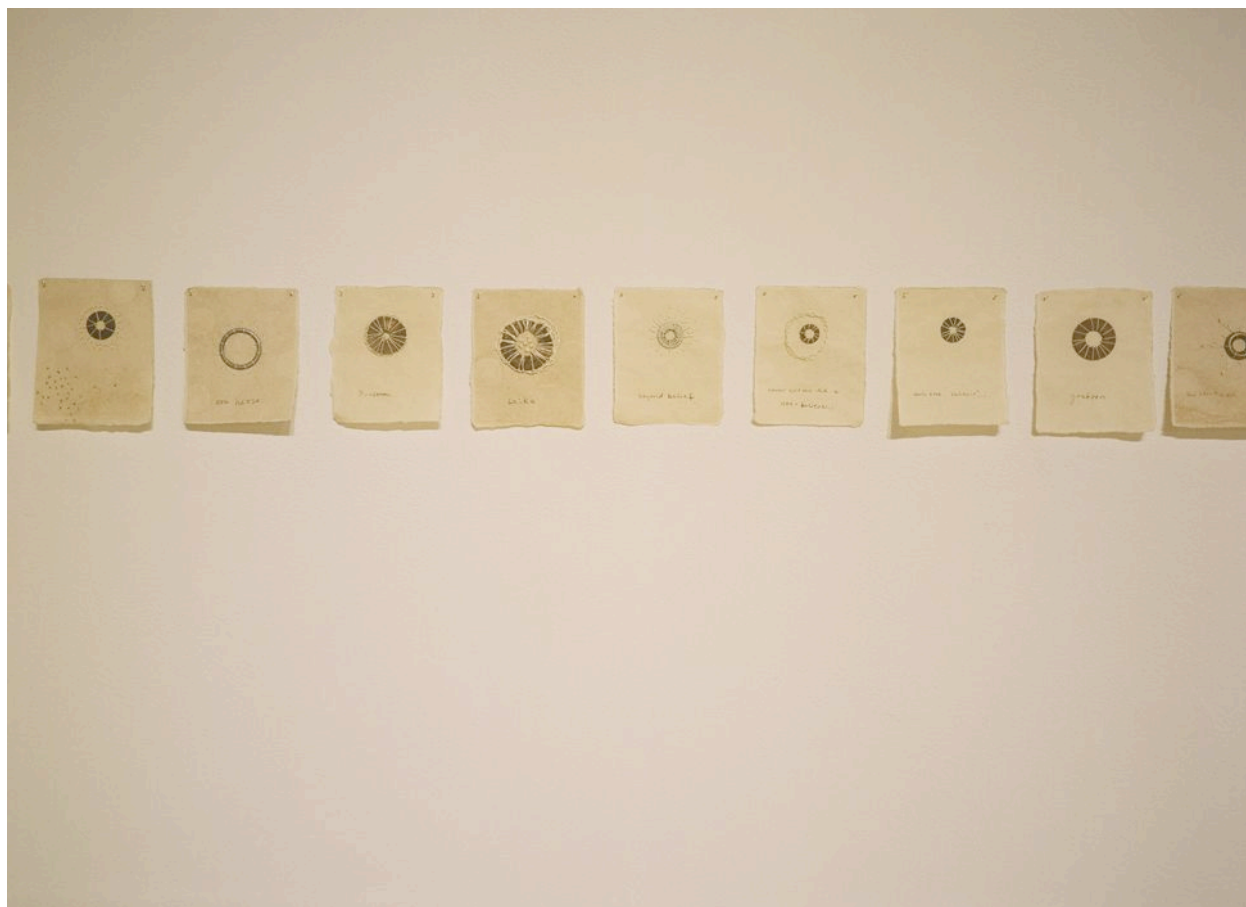


Figure 1.



Figure 2.



Figure 3.





Figure 4.



Figure 5.



Figure 6.





Figure 7.



Figure 8.



Figure 9.





Figure 10.



Figure 11.



Figure 12.





Figure 13.



Figure 14.





Figure 15.



Figure 16.



Figure 17.







Figure 19.









Figure 21.





Figure 22.





Figure 23.



Figure 24.

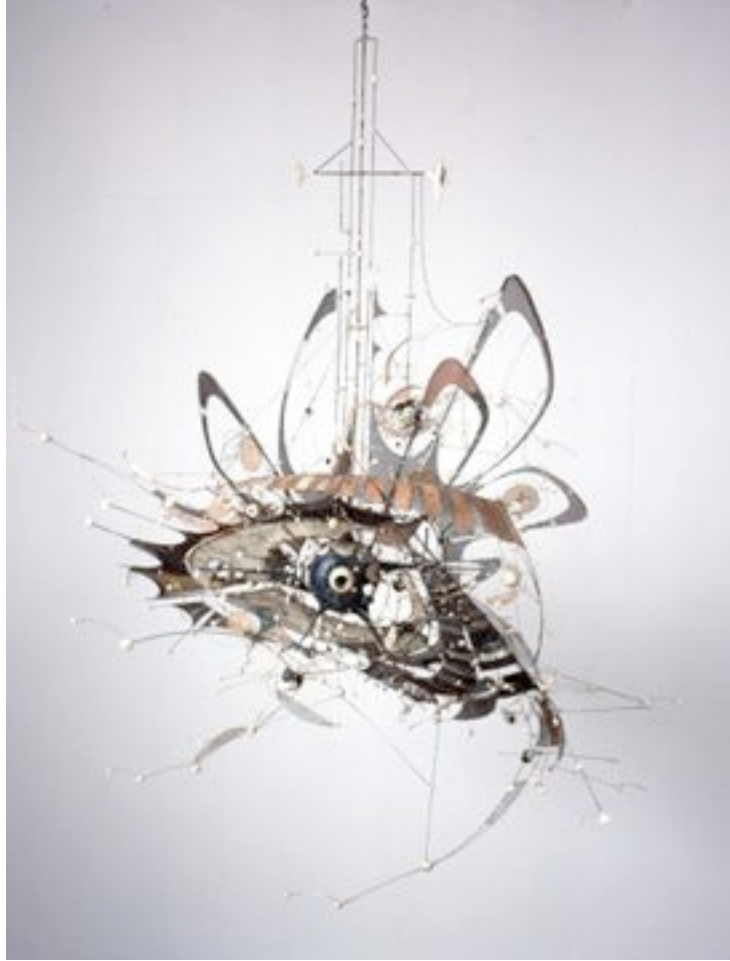


Figure 25.

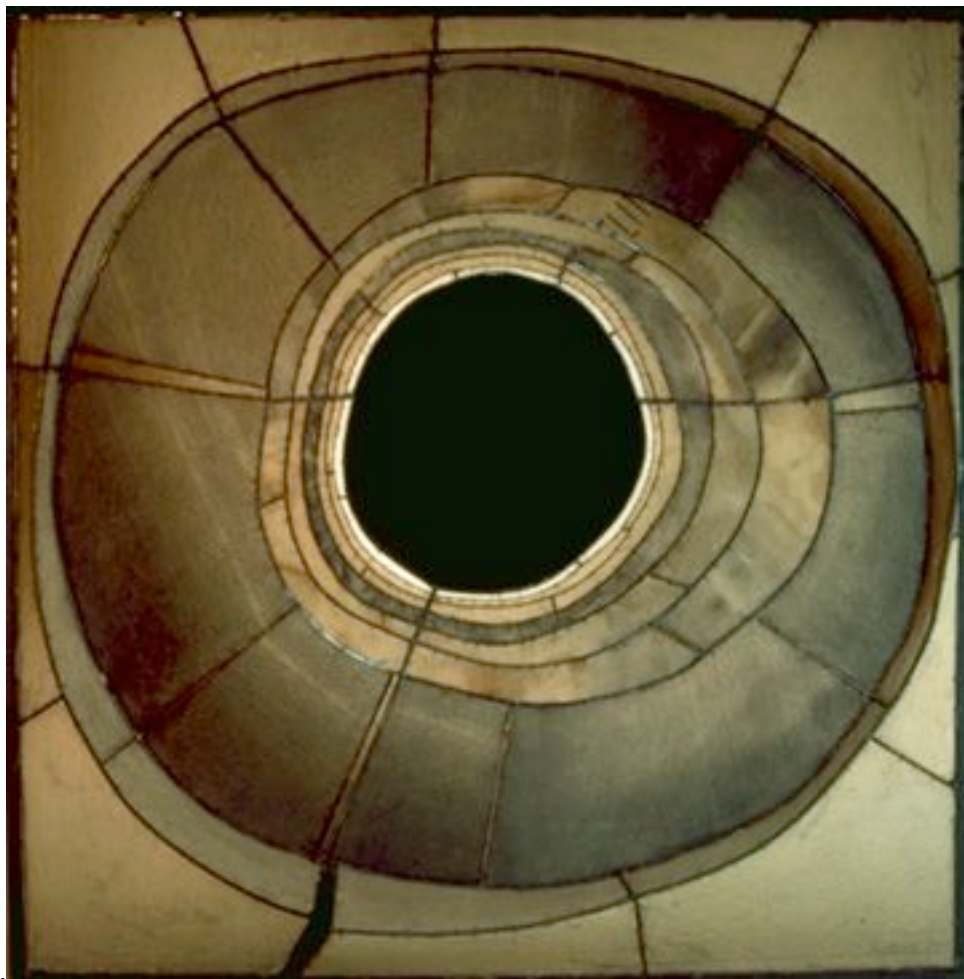


Figure 26.



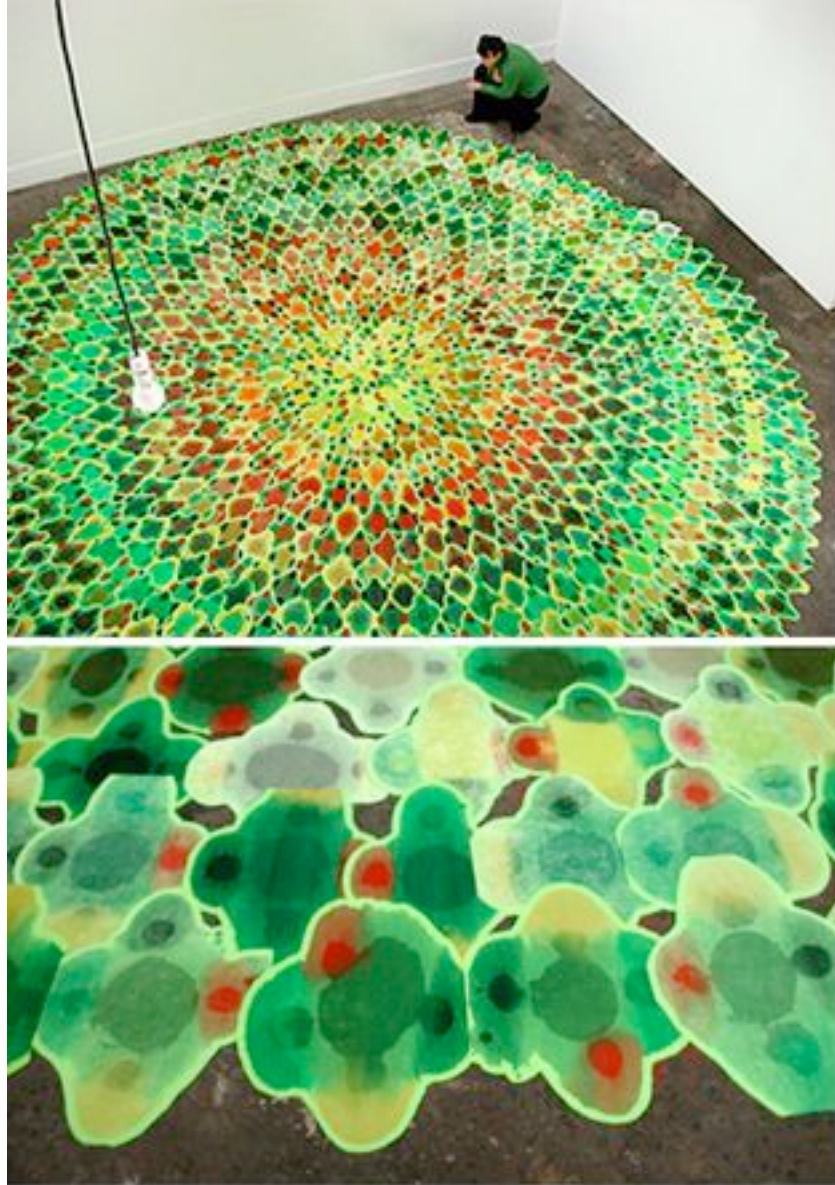


Figure 27.



Figure 28.



Figure 29.





Figure 30.



## APPENDIX

“There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.”

Hamlet, Act I, Scene v.

It was not feasible to mention all the objects and artwork contained in my thesis exhibition, *Pieces of the Universe*, in the body of this paper. In hopes of giving the reader some idea of what was contained in the installation, and as a means of providing more description to the accompanying images, I have compiled this list of pieces of the universe.

Acorn tops	Eucalyptus tree bark
Avocado pit	Feathers:
Beeswax	Chicken (Dale Leys self-actualized chickens)
Bits of paper from Sam's rolls of film	Parakeet (the late Skittles or Chip Moode)
Bobby pin	Sam's Down Comforter
Boxes	Fluff
Books:	Fringe, black
<i>Fossils</i> , a guide to prehistoric life, 1962	Garden "pile"
<i>Glimpses of the Wonderful</i> , 1849	Glass vessels containing snippets of thread
<i>My First Book of Space</i> , 1985	Golf ball, Via Rio Nido
<i>People</i> , 1980	Guitar strings from Mike
<i>Pollyanna</i> , 1918	Hanging Stacks, (material):
<i>Riddle in the Rare Book exchange</i>	Beeswax
<i>Stars</i> , 1957	Bits found on the ground
<i>Webster's Elementary School Dictionary</i>	Bits of the best sweater ever
<i>Webster's School and Office Dictionary</i> , 1938	Brown paper
<i>Wonderland of Science</i> , Book 7, 1952	Business cards
Bricks	Canvas
Buttons	Coffee wrappers from Penland
Chopsticks, two pairs	Coin-envelopes
Ceramic bowls	Chiffon
Clocks	Crepe paper
Clock hands	Denim
Clock parts	Directions
Clothespins, tiny	Doodles
Cocktail swords, plastic	Ephemera
Compasses	Figure drawings
Copper spirals	Flannel
Copper wire	Fortunes
Corks	John Pascarella's studio curtain
Corner with map-water-blue	Junk mail
Cup holders, Starbucks	Kelly Sipes's old paintings
Dead watch batteries	Map fragments
Doilies	Menus from Chinese restaurants
Doorknobs	Memories
Drawings	Mini-golf scores
Dried pansies	Muffin cups
Dust	My old shower curtain
Elastic, on large spool	Notes to self
Etchings	Nothing
Eucalyptus leaves	Numbers

*(Hanging stacks, continued)*

Old work I'm tired of looking at  
Paper doilies  
Paper edges from Dad's dot-matrix printer  
Paper from sample books  
Paper wrapper from printshop rag bundles  
Paisley  
Pictures from Girl Scout handbook  
Pictures of seashells  
Pictures of steamrollers  
Plastic from Penland aprons  
Polkadots  
Postage stamps  
Posti-ts  
Price tags  
Proofs  
Prospectuses for deadlines missed  
Purple  
Receipts  
Remnants of a paper dress from Penland  
Remnants of old, water-damaged books  
Remnants of red converse sneakers  
Ribbon, Christmas 2006  
Sam's edits  
Scraps from WVU costume shop  
Scraps of fabric  
Scraps of paper  
Secrets  
Seed packages  
Shredded paper  
Silk flower petals  
Snowflakes  
Stuff John Pascarella left in the studio  
Sugar packages  
Tulle  
Ugly things  
Used wrapping paper, Christmas, 2006  
Wisdom  
Wrappers from chopsticks  
Wrappers from cough drops  
Wrappers from mike's mandolin strings  
Wrappers from teabags  
Handkerchiefs  
Hooks:  
    Eight red octopus, (barbless)  
    Miscellaneous fish  
    Other  
Jewelry Boxes:  
    Black, with pink lining and stars on top  
    Cream, with pink lining  
    Glass-topped, (mom's)  
    Pink  
    Red  
Kalamata olive pits  
Keys

Latch from the gate at 7223 Via Rio Nido  
Lightbulbs, (tiny)  
Lines  
Little shelf thing appropriated from MSU  
Little tables purchased in Hazel, KY  
Lemon seeds  
Luggage-check labels  
Magnets  
Magnifying glasses  
Maps:  
    Earth (National Geographic satellite view)  
    Fragment with Dover, England  
    Fragments of elsewhere  
    Stacked, on shelf  
Maraschino Cherry Stems  
Mica from Penland, North Carolina  
Mirrors  
Mortimer  
Needles  
Nutmeg  
Paper, handmade by Amy Jacobs  
Paperclips  
Peanut that looks a little bit like a duck (on loan from Kelly Sipes)  
Pearls  
Pebbles of beautiful whiteness from Cape May, NJ  
Pencils:  
    Red, (golf'n'stuff, in test tube)  
    Tiny, (on yellow cords)  
    Tiny (prismacolor ends, in jars)  
Pencil sharpener  
Pennies crushed on the railroad tracks by Lisa and LJ's house (one definitely 1980, one possibly 1980)  
Pinecone, teeny  
Pine needles  
Pins  
Pink material from my mom's prom dress  
Polaroids  
Polaroids with French knots  
Polkadot scarves, (three)  
Popsicle sticks  
Post-it notes  
"Pull" plate, brass  
Railroad spikes (CA, WV)  
Rhinestones  
Ric-rack  
Ribbon  
Rocks  
Rosehips (Murray, KY; Downey, CA)  
Rose buds, dried (TX, KY, CA)  
Rust  
Safety pins  
Sample spoons, (gelato and ice cream)

Seashells:

All along the coast of CA  
Cape May, NJ  
Creepy shell shop in Seal Beach, CA (2)  
Maine  
Virgin Islands

Sequins

Shadows

Shards, ceramic

Shrinkydinks

Snail shells, (Murray, KY; Downey, CA)

Spiky thing from a tree

Spools of thread

Sterling Silver paperclips

Stirrers, (wooden and plastic)

Suitcases:

Black, drawing room  
Black, leather edges  
Black, plastic  
Bright blue (Lisa's)  
Brown, large (Lisa's)  
Dark blue, drawing room  
Dull blue, large  
Dull blue, square  
Dull red, large (from Kelly)  
Dull red, small (from Kelly)  
Green, cloth  
Green, large (from Kelly)  
Green, (Lisa's, polkadot interior)  
Green, medium  
Green, small  
Green, tiny  
Red, large (Kelly's)  
Red, small (Kelly's)  
Reddish (from Lisa)  
Reddish (from Mom)  
Reddish (Lisa's)  
Round blue (from Jenni)  
Travel case, brown (from Marsha)  
Travel case, navy blue  
Travel case, red (Kelly's)

Tangerine seeds

Tape-measures

Teabags:

Curtains  
Long ruffly lines  
Stacked (on shelf)

Teacup, (with broken saucer) from Maine

Thank-yous

Thermometer, broken

Tiles, Paducah, KY

Tinkerbell

Thimbles (four)

Tokens

Trunk, drawing room

Trunk, wooden

Velvet

Walnut

Washers:

1  
2004 Traminer  
4 am  
7223 Via Rio Nido  
Anchor (with snow)  
Another planet (you know)  
Aurora borealis  
Beyond belief  
Bob baker's marionettes  
Buellton  
Don't stop believin'  
Downstairs  
Eva Hesse  
Evanston crocuses  
Grafton  
Homecoming queen.  
Jack Daniels & ginger ale  
Laika  
Maine  
Mario's fishbowl  
MARX BROTHERS  
Mullholland Drive  
Never known as a non believer  
Polaris  
Prayer  
Pygmy wooly mammoths  
Saint Elmo's Fire  
Seventeen  
Termites  
The mermaid  
The one with the washer  
Where the sun is  
[x's]

Washers, (other)

Watch:

Casings  
Hands  
Mom's (broken)  
Parts  
Springs

Weights

Wire whisk

Wishbone

Wooden skewers, Maine and/or Newport Beach, CA

Wooden spoons from bob baker's marionettes

Wool

Wrappers, chopstick (two green spirals)

Wrenches, small (2) on loan from Sam Comen

Yellow circles

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- 2007 **Master of Fine Arts in Printmaking**, West Virginia University, Morgantown, WV.  
2003 **Bachelor of Fine Arts**, Murray State University, Murray, KY.

**TEACHING EXPERIENCE**

- 2007 Advanced Drawing, (Instructor of Record) West Virginia University, Morgantown, WV.  
2006 Drawing II for non-majors, (Instructor of Record) West Virginia University, Morgantown, WV.  
Advanced Drawing, (Instructor of Record) West Virginia University, Morgantown, WV.  
Introduction to Intaglio, (Teaching Assistant) West Virginia University, Morgantown, WV.  
2005 Drawing II for non-majors, (Instructor of Record) West Virginia University, Morgantown, WV.

**SOLO AND TWO-PERSON EXHIBITIONS**

- 2007 Pieces of the Universe, Master of Fine Arts Thesis Exhibition, Laura Mesaros Gallery, West Virginia University, Morgantown, WV.  
Michelle C. Moode and Greg Stewart, Olin Gallery, Washington and Jefferson College, Washington, PA.  
2006 Ferriswheels and Lemons, Zenclay Galleries, Morgantown, WV.  
2005 Michelle C. Moode: Souvenirs, Evidence, and Reminders, Monongalia Arts Center, Morgantown, WV.  
2003 Recent Work: Michelle C. Moode and Heather Peek, Bachelor of Fine Arts Exhibition, Murray State University, Murray, KY.

**GROUP, JURIED, AND INVITATIONAL EXHIBITIONS**

- 2007 Beyond Printmaking, Texas Tech School of Art, Lubbock, TX.  
A Clever Means: The Print Blitz Folio, Chameleon Art Center, Southern Graphics Council, Kansas City, MO.  
Under the Influence, Graduate Student Center, Arizona State University, Tempe, AZ.  
National Small Print Exhibition, Gallery 1905, Sycamore, IL.  
2006 Color Print USA, Texas Tech School of Art, Lubbock, TX.  
Forging Connections: Mid America Print Council Juried Member's Exhibition, Dairy Barn Art Center, Athens, OH.  
Combined Talents: Florida International, Florida State University, Tallahassee, FL.  
West Virginia Five, Murray State University, Murray, KY.  
Entre Nous, group exhibition, Laura Mesaros Gallery, West Virginia University, Morgantown, WV.  
Nineteenth Parkside National Small Print Exhibition, University of Wisconsin-Parkside, Kenosha, WI.  
Circus Surreal, Micro Museum, Brooklyn, NY.  
Science Factasy: Impressions from the Brave New World, Southern Graphics Council, Madison, WI.  
Past-Tense: 6<sup>th</sup> Annual Postcard Exchange, Gallery 181, Iowa State University, Ames, IA.  
Print Bazaar, 123 Pleasant Street, Morgantown, WV.  
Bricollage, 123 Pleasant Street, Morgantown, WV.  
2005 Print Blitz! University of Texas, Arlington, TX.  
What you Will, group exhibition, Paul Mesaros Gallery, West Virginia University, Morgantown, WV.  
Anthropology in Print, University of Texas, Arlington, TX.  
Power in Print, Southern Graphics Council Print Exchange, Washington DC.  
Exhibit 60, Morgantown Art Association, Morgantown, WV.  
2004 Print, group exhibition, 123 Pleasant Street, Morgantown, WV.  
Relevance/Resonance: Mid-America Print Council Print Exchange, University of Nebraska, Lincoln, NE.  
2003 Meeting People is Easy, Gallery 171, University of Texas, Arlington, TX.  
Impressions, Icehouse Gallery, Mayfield, KY.  
Organization of Murray Art Students Juried Exhibition (Award), Murray State University, Murray, KY.  
2002 Impressions (Award), Icehouse Gallery, Mayfield, KY.  
Drawing Invitational, Icehouse Gallery, Mayfield, KY.  
Thirteenth Juried Exhibition, Murray Art Guild, Murray, KY.  
Annual Holiday Art Auction, Murray State University, Murray, KY.

*(exhibitions, 2002 continued)*

- AMP exhibition, Curris Center Gallery, Murray KY.  
Recent Drawings: Group Exhibition, Murray State University, Murray, KY.  
Organization of Murray Art Students Juried Exhibition (Award), Murray State University, Murray KY.  
Print Gumbo, Southern Graphics Council Print Exchange, New Orleans, LA.
- 2001 March Collection (Award), Curris Center Gallery, Murray, KY.  
Annual Holiday Art Auction, Murray State University, Murray, KY.  
Recent Drawings: Group Exhibition, Murray State University, Murray, KY.  
Organization of Murray Art Students Juried Exhibition (Award), Murray State University, Murray, KY.
- 2000 Annual Holiday Art Auction, Murray State University, Murray, KY.  
Recent Drawings: Group Exhibition, Murray State University, Murray, KY.  
Organization of Murray Art Students Juried Exhibition, Murray State University, Murray, KY.
- 1999 Foundations Show, Murray State University, Murray, KY.

#### **AWARDS AND SCHOLARSHIPS**

- 2007 Milton Baxt Scholarship, Penland School of Crafts, Penland, NC.
- 2006 Graduate Teaching Assistantship, West Virginia University, Morgantown, WV.
- 2005 Graduate Teaching Assistantship, West Virginia University, Morgantown, WV.  
Summer Studio Assistantship, Penland School of Crafts, Penland, NC.
- 2004 Graduate Teaching Assistantship, West Virginia University, Morgantown, WV.
- 2003 Heritage Bank Award, Organization of Murray Art Students Juried Exhibition, Murray State University, Murray, KY.  
Summer Work-study Scholarship, Penland School of Crafts, Penland, NC.
- 2002 Best of Show, Impressions, Icehouse Gallery, Mayfield, KY.  
Fifteenth and Olive Award, Organization of Murray Art Students Juried Exhibition, Murray State University, Murray, KY.  
Hillary Hope Small Memorial Scholarship, Murray State University, Murray, KY.  
Woman's Club Creative Arts-Annette Schmidt Scholarship, Murray, KY.  
Art Auction Scholarship, Murray State University, Murray, KY.  
Summer Work-study Scholarship, Penland School of Crafts, Penland, NC.
- 2001 Dean's Award for Outstanding Junior, Organization of Murray Art Students Juried Exhibition, Murray State University, Murray, KY.  
Fifteenth and Olive Award, March Collection, Curris Center Gallery, Murray, KY.  
Summer Work-study scholarship, Penland School of Crafts, NC.
- 2000 Kentucky Job's Daughters Educational Assistantship.
- 1999 Kentucky Job's Daughters Educational Assistantship.  
Gamma Beta Phi, National Honor and Service Organization.  
Phi Eta Sigma, National Freshman Honor Society.  
Kentucky Job's Daughters Educational Assistantship.

#### **PORTFOLIOS**

- 2007 A Clever Means: The Print Blitz Folio, organized by Nancy Palmeri, University of Texas, Arlington, TX.  
Mapping a Personal Journey, organized by Abbey Hendrickson and Rachael Hetzel.  
Are You What You Eat?, organized by MaLynda Poulsen-Jones, College Place, WA.
- 2006 Science Factasy: Impressions from the Brave New World, University of Arizona, Tucson, AZ.  
Proximity, organized by Diana MacKenzie, Cape Cod, MA.  
Past-Tense, 6<sup>th</sup> Annual Postcard Print Exchange, Iowa State University Print Society.
- 2005 Under the Influence, Arizona State University, Tempe, AZ.  
Power in Print: Southern Graphics Council Print Exchange, Washington DC.  
Forces of Nature: 5<sup>th</sup> Annual Postcard Print Exchange, Iowa State University Print Society.
- 2004 Relevance/Resonance: MAPC Print Exchange, Lincoln, NE.
- 2003 True Images of Ohio and Kentucky, collaborative Print Exchange, Murray State University, Murray, KY. and Ashland University, Ashland, OH.
- 2002 Print Gumbo, Southern Graphics Council Print Exchange, New Orleans, LA.  
Exquisite Corpse, Collaborative Print Exchange, Murray State University, Murray, KY.

## BIBLIOGRAPHY

- 2007 Home Companion Magazine, February/March.  
2006 Combined Talents: Florida International, Exhibition Catalogue.  
Nineteenth Parkside National Small Print Exhibition Catalogue.  
2003 Dialogue, "Kentucky National 2003" May/June.  
Notations, Murray State University Student Publication of Poetry, Prose and Art.  
2002 Notations, Murray State University Student Publication of Poetry, Prose and Art.

## SELECTED COLLECTIONS

Amity Art Foundation, Woodbridge, Connecticut  
Arizona State University, Tempe, Arizona  
Iowa State University Print Society  
Kohler Art Library, University of Wisconsin, Madison, Wisconsin  
Mid-America Print Council  
New Orleans Museum of Art, New Orleans, Louisiana  
Southern Graphics Council  
University of Nebraska, Lincoln  
University of Arizona, Tucson, Arizona

## WORKSHOPS AND CONFERENCE PARTICIPATION

- 2007 Points, Plots, and Ploys, Southern Graphics Council, Kansas City, MO.  
Destination Print Blitz!, collaborative print project, Chameleon Art Center, Kansas City, MO.  
2006 Forging Connections, Mid-America Print Council, Athens, OH.  
Frogman's Print and Paper Workshop, University of South Dakota, Vermillion, SD,  
Bonnie Stahlecker's Bookbinding class.  
Genetic Imprint, Southern Graphics Council, Madison, WI.  
2005 Penland School of Crafts, Penland, NC, Studio Assistant,  
Andy Rubin's Color Printmaking class.  
Print Blitz! University of Texas, Arlington, TX.  
Power in Print, Southern Graphics Council, Washington DC.  
2004 Relevance/Resonance, Mid-America Print Council, Lincoln, NE.  
Frogman's Print and Paper Workshop, University of South Dakota, Vermillion, SD,  
Michelle Martin's Monotype class.  
2003 Penland School of Crafts, Penland, NC, Rene Marquez's Mixed-Media class.  
2002 Penland School of Crafts, Penland, NC, Steve Miller's Letterpress class.  
Frogman's Print and Paper Workshop, University of South Dakota, Vermillion, SD,  
Tom Huck and Bill Fick's Relief class.  
Print Gumbo, Southern Graphics Council, New Orleans, LA.  
2001 Penland School of Crafts, Penland, North Carolina: Michael Ehlbeck's Intaglio class.

## RELATED ACTIVITIES

- 2007 Gallery Talk, Olin Gallery, Washington & Jefferson College, Washington, PA.  
2006 Slides Presented at Mid America Print Council educational panel, "Link", moderator: Nancy Palmeri,  
University of Texas, Arlington, TX.  
Visiting Artist, Murray State University, Murray, KY: Public Slide Lecture, Panel about Graduate School.  
Penland School of Crafts 21<sup>th</sup> Annual Benefit Auction, Dining Hall Manager.  
2005 Penland School of Crafts 20<sup>th</sup> Annual Benefit Auction, Dining Hall Manager.  
2004 Penland School of Crafts 19<sup>th</sup> Annual Benefit Auction, Dining Hall Manager.  
2003 Vice President, Organization of Murray Art Students, Murray State University, Murray, KY.  
Cooperative Center for Study Abroad, Winter 2002-3, London, England.  
Penland School of Crafts 18<sup>th</sup> Annual Benefit Auction, Dining Hall Manager.  
2002 Visiting Artist and Juror, McCracken County High School Gifted and Talented Program, Paducah, KY.  
Penland School of Crafts 17th Annual Benefit Auction, Voluneer